

WORLD BRIEFS

British Labor Party Suffering

From Challenger Cabin

WASHINGTON—The British Labor Party suffered a major setback in the recent general election, losing its long-held position of opposition to the Conservative government. The party's leader, Michael Foot, resigned his post on July 17, and the party is now in a state of internal turmoil. The party's defeat was a major blow to its hopes of becoming the governing party of the United Kingdom. The party's loss of power was a result of a combination of factors, including its failure to attract enough votes in the recent election. The party's defeat was a major setback for its long-term goal of becoming the governing party of the United Kingdom.

French Socialist Chief to Lead

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PARIS—The French Socialist Party (PS) is expected to win the upcoming general election, with its leader, Michel Rocard, likely to become the next prime minister of France. The PS has been the leading opposition party in France for several years, and its victory in the upcoming election would mark a significant change in the French government. Rocard is a moderate socialist, and his leadership is expected to bring a more centrist approach to French politics.

U.S. Conducts Nevada

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WASHINGTON—The U.S. military conducted a series of exercises in Nevada, including a large-scale air and ground operation. The exercises were designed to test the military's ability to respond to a potential threat in the region. The exercises were conducted in a realistic environment, and the results were expected to be very positive. The U.S. military is committed to maintaining a strong presence in the region, and these exercises are a key part of that commitment.

100 Sikhs Are Seized Near

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NEW DELHI—A group of 100 Sikhs were seized near the Indian border, allegedly on suspicion of involvement in a recent terrorist attack. The incident occurred in a remote area of the border, and the Sikhs were taken into custody by Indian authorities. The incident has caused concern among the Sikh community in India, and the government is expected to conduct a thorough investigation into the matter.

or the Record

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WASHINGTON—The U.S. government is expected to release a report on the activities of a group of individuals, possibly related to the recent terrorist attacks. The report is expected to provide a detailed account of the group's activities and the individuals involved. The release of the report is expected to be a significant development in the ongoing investigation into the attacks.

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Bolivian narcotics police detained drug smugglers and confiscated massive cocaine base. About 500 specialized agents are mobilized in the country. U.S. troops have arrived in Bolivia to start joint actions against traffickers.

U.S. Sends Pilots to Help Mexican Narcotics Fight

MEXICO—The U.S. government has sent a team of pilots to help Mexican authorities fight the narcotics trade. The pilots are part of a larger effort to combat the growing problem of drug trafficking in Mexico. The pilots will be working with Mexican authorities to identify and destroy drug trafficking routes. The U.S. government is committed to helping Mexico fight the narcotics trade, and this mission is a key part of that commitment.

Chicago's Mayor Finally Gets the Winning Edge

CHICAGO—Mayor Harold Washington has won the upcoming election, defeating his opponent, Richard Daley. Washington's victory was a significant milestone in the history of Chicago, as he became the first African American mayor of the city. The victory was a result of a combination of factors, including Washington's strong leadership and the support of a large number of voters. The victory is expected to bring a new era of leadership to Chicago.

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U.S. Envoy Prods Chile On Pinochet Transition

SANTIAGO—A U.S. State Department official has pressed Chilean officials for assurances that there will be a democratic transition in 1989, according to sources familiar with the discussions. The official is part of a larger effort to ensure a smooth transition of power in Chile. The U.S. government is committed to promoting democracy in Chile, and this effort is a key part of that commitment.

On Østergade since 1869

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COPENHAGEN—The Østergade area in Copenhagen has a long history, dating back to 1869. The area is known for its historic architecture and its proximity to the city center. The Østergade area is a popular destination for tourists and locals alike. The area's rich history and cultural heritage make it a unique and interesting place to visit.

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412 RUE SAINT-HONORE, 75001 PARIS
PHOTOGRAPHY BY BIRGER CHRISTENSEN

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Jerrold Zacharias Dies; Physics Pioneer Was 81

NEW YORK—Dr. Jerrold R. Zacharias, 81, an atomic physicist whose educational reforms transformed the teaching of physics in U.S. high schools, has died in Belmont, Massachusetts. Dr. Zacharias, who died Wednesday, belonged to the generation of physicists who brought the heart of the atom into view in the 1930s, calculating the spins and forces of protons and electrons and setting the stage for modern particle physics.

George M. O'Brien, 69, Republican of Illinois

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WASHINGTON (AP)—Representative George M. O'Brien, 69, an Illinois Republican known as a moderately conservative and as a party loyalist, died Thursday of cancer. He had served seven terms in the House of Representatives.

Claire Motte, 48, Healed Paris Opera Ballet

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NEW YORK (NYT)—Claire Motte, 48, ballet mistress of the Paris Opera Ballet and formerly one of the French company's leading ballerinas, died Wednesday in Paris after a long illness.

Miss Motte, a very strong technician with a dramatic style, held the rank of étoile or star, from 1960 through 1979. Rudolf Nureyev, who had been befriended by Miss Motte before his defection from the Kirov Ballet in 1961, appointed her ballet mistress of the Paris Opera Ballet after she became his artistic director in 1983.

Painter and Writer

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PARIS (IHT)—Boris Gysin, 80, an American painter and writer, has died. Mr. Gysin, who died July 13, was a member of the group of Surrealist painters in Paris in the 1930s. In later years, he produced graphic work and sculpture inspired by Japanese and Arab calligraphy.

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AMERICAN TOPICS

ALL STRUNG UP — It squirts six feet in the air, then plummets into a curvy mass of fluorescent colors, and is this summer's hit among the 5-to-13-year-olds. The product, on the market for years, came back strong during the July 4 weekend. "You can put it in your hair, scare people with it and have a string fight without hurting anyone," said an 11-year-old New Yorker. The only problem is that the novelty stores have run out of it. Demand is that high.

41: money, 40: sports, 32: and religion, 32.

The New York State Supreme Court in Manhattan has sentenced the last of a gang of 21 professional "vacators" and the 12 landlords they worked for to 12 months in prison. Prosecutors said landlords seeking to vacate their buildings in search of higher rents or conversion to other uses paid up to \$100,000 a building to the vacators to force unwilling tenants out of apartments with such tactics as poisoning at night, cutting off heat and hot water, smothering holes in walls and floors, moving drug ad-

diets into neighboring apartments, burglary and assault.

Columbus has surpassed Cleveland as Ohio's largest city, 570,588 to 558,869 according to estimates for 1982. Chase Econometrics, an economic forecasting service, says Columbus will grow faster than any other municipality east of the Mississippi River and north of the Mason-Dixon line, dividing the North and South. Columbus was the only city in the industrial Midwest to grow steadily from 1960 to 1980. The city's "holy" in that it was not settled on a navigable river," says Donald C. Pata, an

investment banker. So smock-styled industries that rely on water transportation stayed away. While they declined, Columbus telecommunications and computer technology businesses thrived.

"It says something about the level of observance of traffic regulations in Washington," remarks the New York Times, that an official District of Columbia car was sighted on Capitol Hill in Washington bearing a bumper sticker that warned, "I Stop for Red Lights."

—Compiled by ARTHUR HIGGINS

More Americans get pleasure on television than from sex, food, hobbies, religion, marriage, money or sports, according to a survey by TV Guide. The weekly magazine asked 1,550 adults, which of the following items gives you a great deal of pleasure and satisfaction? Washington TV is checked by 68 percent of those responding. Other percentages were friends, 61; TV, 59; vacations, 58; hobbies, 56; reading, 55; marriage, 53; sexual relationships, 42; food,

short Takes

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to Visit Moscow
on Upgrading Ties With

July 19-20, 1986

International Herald Tribune

CRITICS' CHOICE

LAUSANNE

Hermitage Show

The Hermitage Foundation is showing a selection of about 60 paintings and 30 precious objects from the Demidov-Tyssen collection, ranging from the mid-15th (Petrus Christus) to the mid-18th centuries (Hubert Robert, Canaletto and Guardi). The collection includes works by Titian, El Greco, Van Dyck, Frans Hals, Jacob van Ruyssdael and others.

BASEL

Mona Lisa Water Lilies

Claude Monet's *Nymphs, Impression - Vision*, a water lily painting on loan from the United States, Japan and several other European countries. Looking at the period from the artist's death in 1926, the show shows several water lilies, including the early ones (1899-1901) and the late ones (1916-1926).

NEW YORK

Steiner Retrospective

Photographer Ralph Steiner, now 85, is one of the most overlooked early-modern practitioners. His work is a mix of photography and painting. His retrospective at the International Center of Photography (77 West 19th St.) also suggests the importance of abstraction in his creative picture, especially in work since 1960. Until Aug. 23.

European Art

The Expressive Figure from Roussan to Jackson Pollock. Art in the European Museum Collection illustrates the use of the human figure as basic subject for many masters of 20th-century art. The selection ranges from 18th-century French painting to the 1950s. Includes Edouard Manet's *Sketch of a Model* (1865), Picasso's *La Moulin de la Galette* (1889), Kandinsky's *St. Peter's Square* (1911) and Miró's *Self-Portrait* (1925). The show continues at the Guggenheim until Sept. 1.

RIS

Art Deco Fashion

Designer Paul Poiret, the dress designer of the 1910s, is the focus of the exhibition at the Musée de la Mode in Paris. The show features Poiret's designs for the 1910s, 1920s and 1930s. The exhibition is at the Musée de la Mode, 16, rue de la Harpe, Paris 13, until Oct. 12.



Ismail Merchant, below left, and scenes from "A Room With a View": Julian Sands and Helena Bonham Carter, far left, and, left, Maggie Smith.

The Million Dollar Merchant

By Janet Watts

LONDON — In a spirit of revenge, Ismail Merchant and James Ivory are telling the world how many millions of dollars their latest film, "A Room With a View," has grossed. At last, it was nearly \$10,000,000 in the United States, a million and a half in Britain.

"A Room with a View" is the 20th film to come out of the highly independent company of Merchant Ivory Productions but the first to hit the jackpot of solid critical and commercial success. A number of critics had considered Merchant Ivory's output to be, as David Denby wrote in *New York magazine*, "more persistent than gifted," Ismail Merchant paraphrases this view, with his own twist: "These people make their nice society films but they have a limited success and a limited audience and only a few people to go to see them."

Ivory works, the film moves gently, speaks quietly and follows its original faithfully. It is extremely beautiful, as first in a Florence almost empty of tourists and full of golden light, then in the dappled greenery of the English countryside. To Merchant's great satisfaction, "millions of people come out of it feeling good. I think that's what it's all about."

Merchant Ivory began with films about India and set in that country, "Shakespeare in India," the story of a group of English actors taking the classics around an indifferent post-independence India, was their first international success. In 1963, with "Heat and Dust" in 1983 they returned to India with *Jahavala's* story of two Englishwomen of different generations but the same family finding in India similar fulfillment. Many of Merchant Ivory's more recent films, however, have found their bases, themes and settings in Europe and the United States, with *Jahavala* adopting works by writers such as Henry James, Jane Austen, Jean Rhys and Forster.

ISMAIL Merchant's Indian roots are deep. He regularly visits his parents and his six sisters and their families in Bombay. Yet he says that even as a child he felt a desire to belong to a world larger than his country. He remembers sitting with his father, listening to radio broadcasts during World War II — "Everything was happening in Europe, and we were so far removed." From an early age he was a devotee of Hollywood films. On the labels on the balls of material from Manchester that passed through his father's textile business "had a glamour: I knew someday I would go there." (He did so recently, to promote an Indian cookbook he has written.)

He studied political science and English literature at the Jemini St. Xavier's College in Bombay; "but, you know, I spent most of my time in the canteen, planning our college variety shows." He recalled his talents with interest: "It was a very good organizer, extremely independent about doing things the way I wanted — I didn't want anyone else's interference. And, to be honest, the college principal said I could sell a snowball to an Eskimo."

And he has continued: an entrepreneur, a pusher, a player. He has an impressive sense of showmanship: When he was first in the United States, working as a messenger at the United Nations, he would entertain his guests in the dilapidated lounge, posing as an Indian diplomat. His ability to sell an uncommercial property — an idea to a financier, a script to a distributor, a small-budget film to the world — astounds almost everyone else in the business, including his partners. His energy and enthusiasm are infectious, backed with a knack for making influential contacts and managing them with generous hospitality.

A devout Moslem, he rises early every morning and before doing anything else says his prayers. "I believe that if you are dedicated to your work, that's what you have the gift with you." He has homes on three continents: the family one in Bombay, an apartment in central London with rich embroideries and carved Indian furniture, and another in New York, shared with Ivory (*Jahavala's* is on the floor below).

Merchant has directed films ("The Creation of Woman," *The Courtneys of Bombay*) and will soon be directing a new one, based on Anita Desai's novel "In Custody." But that, he said, is a sideline: "I would still rather be promoting and producing." There are many new projects in the pipeline. The team will soon begin shooting a film based on "Maurice," Forster's posthumous novel about homosexual love, starring Julian Sands, Simon Callow and Rupert Graves, all of whom were in "Room With a View." After that, plans call for a film of Evelyn Waugh's "A Handful of Dust" and one called "Three Continents," which *Jahavala's* is still writing.

"One would like to do so many things," Merchant said, "but one lifetime is not enough. I think I will get to the age of 90 and still be showing and hollering and carrying on and saying we must do this and film and Ruth will be sitting very quietly, gazing at me, and not moving from their chimney."

He has had total faith in every film they have made. "The Householder" was not a success — but I enjoyed that film. I relished that film, and every time I see it, I think it's wonderful." It is in the quality and consistency of the line that began with that first film and has continued until "A Room With a View" that he finds his greatest pleasure.

"What all this money and success says to me is, 'All these years, what you've been doing has been right; and you have achieved what you wanted to achieve on your own terms.'" he said. "And that is the reward."

Janet Watts is a writer on the staff of the *London Observer*.

Opera, Out On A Limb in Bielefeld

by James Helme Sutcliffe

BIELEFELD, West Germany — Something extraordinary has been happening in the 20th-century West since Salzhart, and the South African conductor David de Villiers. They've parents went to Yorkshire to see British vocal ensembles, but he has now turned into a major center of West German clothing and fashion.

It is so extraordinary about Bielefeld's tendency to go out on a limb, for off-beat, long-neglected older is or first German performances of 19th-century music.

It's "Zemire at Azor," the first version in German of Thomas Mann's "Mary Queen of Scots," and "The Ballad of Baby Doe" (the European premiere of what was an American folk classic) and a new version of Paul Hindemith's scathing 1920s satire on the media, "Neben von Tapp."

The moving force behind these operatic adventures is an unlikely team: John Dew, a British stage director brought up in New York; Gottfried Pitz, a designer from Salzburg; and the South African conductor David de Villiers. They've parents went to Yorkshire to see British vocal ensembles, but he has now turned into a major center of West German clothing and fashion.

Vienna, turning the hero's suicide into a trauma from which he awakes, purged from the guilt inherited from his over-acted mother.

"Prophecy" (January) with its parallels between the 16th-century Anabaptists and the fanaticism of modern sects such as the Moonies, came across the Atlantic in 1977, spent its youth in England, married an Indian and with him raised three daughters in Delhi, and now spends most of her time in the United States. Ivory and *Jahavala* collaborate closely on scripts, with a mutual understanding refined in years of dealing with problems and one another across continents by telephone.

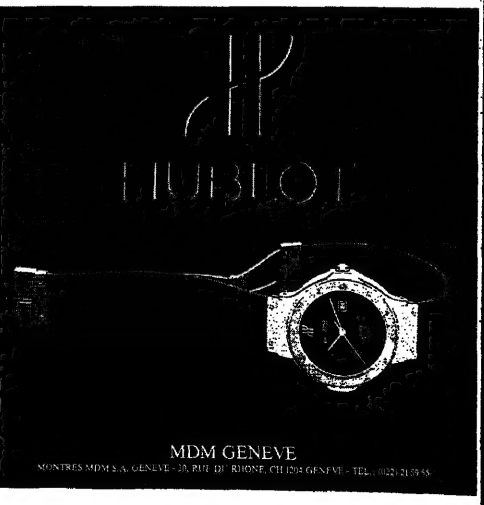
Merchant is the hustler and hustler, the money-maker and fixer of the partnership. He is Indian, born in Bombay in 1936 of a father whose business and gambling film

computer operators had the audience responding gleefully, and the 13 dangling TV sets spying in color on the private lives of Laura (the soprano Malke Panter) and her comically estranged husband Edward (the baritone Robert Smith) — all within a proscenium framed like a TV screen — tickled the audiences to such a degree that extra performances had to be scheduled. The jazzy production, with its delicious parody of a Puccini "Love duet," will stay in the repertoire next season.

We are also promised the first modern performance of "Tristan und Isolde" by George Antheil, America's "bad boy" of music, and the first performance in German of Leonard Bernstein's "A Quiet Place." But that is not all. To celebrate Berlin's 750th anniversary and the 25th anniversary of the Deutsche Oper, the production team will stage Meyerbeer's "Les Huguenots," drawing parallels between religious persecution in 1572 France and 1938 Germany. And somewhere on the horizon is a kind of "return of the native," the first performance in Bielefeld of an opera by Frederick Delius, who spent most of his life in France. John Dew and Gottfried Pitz are not only universalists in their taste. They bring a touch of universality to Bielefeld's opera house that is sadly lacking in West Germany's big theaters.

James Helme Sutcliffe is a Berlin-based critic and musician.

The force behind all these adventures is as unlikely a team as one is likely to find.



WEEKEND

Taste for Academic Sculpture

LONDON — The sale of European sculpture and English marble statuary held at Christie's on Tuesday night is a spectacular shift in our attitudes to academic sculpture in late Baroque and neo-Classical style. No professional would have dared forecast the £245,600 paid for a marble group by the

SOURIN MELIKIAN

obsessive Florentine artist Vincenzo Foggini nor the £118,800 given for a smaller statue of Venus of the English sculptor Joseph Nollekens.

What makes such prices remarkable is that they were paid for works that can at best be labeled as "decorative." By the mid-eighteenth century artist creation in Florence had run its course. All its sculptors could do was to copy again and again old models of the past in worn-down versions. That is precisely the case with Foggini's group signed by the artist in 1749. Christie's, an art historian formerly on the curatorial staff of the Victoria and Albert Museum points out in a long scholarly entry that "the idea and subject are derived from the two sculptors whose work was at the time considered to rank with the ancients."

The first was Michelangelo who intended to match a statue of David with a group of Samson and the Philistines. His idea is only known to us from later bronze casts made after his original wax model. The second sculptor was the Italianate Frenchman Jean de Bologne known as Giambologna who produced in 1560 a variation on Michelangelo's theme. The oversized marble carving has survived. Originally sent to Spain, it came to England in 1623 and can now be seen at the Victoria and Albert Museum.

Yet another task was needed to lead up to Vincenzo Foggini's group. This was provided by his father the better known Giovanni Battista Foggini (1632-1725) who is regarded by some as the founding father of the late Baroque school in Florence. A terracotta preserved in the Musée de Beaux-Arts at Douai gives us a fair idea of the elaborate marble group that Giovanni Battista had in mind. His son Vincenzo would obviously have been familiar with his father's piece. His artistic activity essentially consisted at first in helping his father. He was his assistant while Giovanni Battista was working on the facade sculptures of the church of Santa Croce in Florence. In 1737, he executed a female allegory of Astronomy as part of a group celebrating Catholicism. Vincenzo's scale marble of Saint Thaddeus can be credited to Vincenzo. The third one on record is the group sold at Christie's which Avery fondly calls "his masterpiece." Inspired by Vincenzo's own yardstick, that may be so. Seen in any other perspective, "Samson and the Philistines" is little more than a hackneyed, almost clumsy remake that lacks the ingredient essential to any such composition, a sense of movement and tension.

Several factors account for the phenomenal price—the renewed interest in sculpture generally that first became noticeable in the United States, the growing acceptance of



Hercules and Lichas

academic art in all its forms. Above all, there is the new tendency that makes any work of art acceptable provided it can be precisely dated, localized, and related to its art historical context with a wealth of detail. Whether it has any intrinsic merit or not becomes almost irrelevant. In this perspective, an historical provenance, however minor, becomes highly important. That requirement was available in the case of Foggini's group. The marble sculpture is one of several acquired in Florence by Charles Watson-Wentworth while on his Grand Tour in Italy in 1749. Watson-Wentworth, one of many Georgian houses going up in the English countryside at that time, was being built by his father near Rotterdam in Yorkshire.

The importance of the association of the Foggini group with a Yorkshire countryside house might have gone unnoticed had it not been extolled by last year's "Treasures of Britain" exhibition of works of art from English country houses at the National Gallery of Art in Washington. It was, among other things, a phenomenal success for those landed British art owners who might have been toying with the idea of a hard sale to the United States.

The benefit of such grand-scale advertising likewise rebounded on a series of marble statues by Joseph Nollekens, all commissioned in the 1770s for the same Watson-Wentworth in Yorkshire. Their brilliant career at Christie's auction is almost as astounding as Foggini's "masterpiece." Nollekens, the son of a Flemish landscape painter from Antwerp, was born in London in 1737. After a tough beginning, he married a rich woman in 1770, was elected to the Royal Academy in 1772, and promptly became the archetypal successful artist in Georgian Britain. And then came the reign of Nollekens, which introduced an intended touch of comical parody. Avery hoped it might go for £10,800 to £16,200. The mind-boggling price was £54,000.

It might at least be hoped that the buyers can have no doubt about what they were getting for their money. That might not be quite the case with what Christie's described as "a rare late 16th or early 17th century Florentine bronze group of Hercules and Lichas cast from a model by Giambologna." All the dealers in the field spoke to were convinced that the casting is not earlier than the 18th century in the best of cases, a view I would share. If proved right, this would make the £263,500 paid by an American collector, a world record for a late casting in the Renaissance taste.

Warhol looks Back

don't like looking myself. It's hard look at yourself. This is just weird off. If it wasn't in the pictures, the exhibition could be great.



Andy Warhol and (below) one of his self-portraits

by Polly Devlin

LONDON — Last December, Anthony O'Flaherty, who has peddled his small Dining Street gallery off New Bond Street into one of the nerve centers of the London art market, was in for a Joseph Beuys exhibition in that he was not only Beuys's friend — he is the London dealer.

One night, at the house of an Italian collector whom he had gone to dinner, O'Flaherty and Andy Warhol's enormous 1980 painting "The Last Supper in Milan" were on display. Andy Warhol and his work, but was struck by the realization that not since the Tate Gallery retrospective in 1971 had there been a large-scale exhibition of Warhol's work in London, the sort of show that Warhol clearly loves to call "major."

Warhol's pictures have always been portable, he said, "and Andy Warhol is the 34th most famous artist, so I went to New York and we started to talk about an image that would be unforgettable, that would be simple, romantic and direct, and which would essentially of the moment. We were already talking about a self-portrait."

It sounds as though O'Flaherty did most of the talking. "Yes, these portraits came about as a result of a direct commission, in that I can discuss exactly what you want for the show. This was for London, and we know at the gallery what will be appropriate for London, and my interest was not on a great show in London."

Does that mean, I asked Warhol, who was sitting with his cowboy at the Rizzi for a week of the show, that the content of the exhibition, the actual images, were conceived and executed in direct response to the sense of place as well as to patron? "It's a lot of commercial art," he said. "I'm the Last Supper in Milan... and London is really exciting and I haven't had a new here for a long time and the influential London... he stopped. "Maybe you could ask Fred Hughes." Fred is his beautiful, a man who looks as though stepped from a Frankish Prussian woodcut, often examined the question with fastid-

ous disdain. "It's not really a Warhol question," he said. "My initial concept was a self-portrait. 'Andy Warhol is the world's most famous artist. He's also an art hero. An art hero is someone in whose life you perceive courage'... who remains young and remains courageous and you see in the life something extraordinary and brave. You could see it in de Kooning, in Bacon, in Richard Long, in Gilbert and George and you see it in Warhol. I think he represents to the U.S. what Beuys represents in Europe—a figure that young people everywhere can identify with, a focal point for drawing young people into the world of art."

But Warhol has always been much more than a mascot. He is like a terrible prophet of doom, like that rock which the ancients thought an omen, and through which the perpetual wind boomed the sound "caduceus."

Here, the repetition is in the sight of dreadful endurance. There are 22 pictures, acrylic and silk screen on canvas, ranging from \$10,000 for the smallest to \$65,000 for the largest and they are all ostensibly variations on the same image, that is Warhol's famous faces, backlit, half standing on end as though electrified, looking more than human. Some are vivid, soiled and pink, white and blue and orange, yet there is none of the vitality or joy that such colors, in popular mythology, bring in their wake. This is spookhouse stuff.

Warhol's famous spectral, gaunt appearance, is repeated over and over in different sizes, the interstitial insignia of the patterns of camouflage floating over and around the spiky image of the cannibals of Pop Art. These are not self-portraits, they are the prototype images of a man who has not so much looked at himself, as has perceived what the world sees in him. The idea of using camouflage struck Warhol after seeing the play "Sunday in the Park With George," about Seurat, in New York last year. He liked the idea of a painting disappearing under the pretext of protective devices and patterns, but camouflage in its true meaning is from the French—a whiff of smoke in the face—and in a way it defines what these self-portraits are. But camouflage also means the disguising of any object used also means to conceal it from the enemy. The paradox here is that the camouflage makes the color image more vulnerable.

Warhol says "I don't like looking at myself. It's hard to look at yourself. This is just weird stuff and if it wasn't in the pictures the exhibition would be great..." I mean when I walk in and see all these pictures looking back, I don't look at me in the pictures—I just look at the images. When I was doing them I had to look at myself; took a couple of hundred photographs and worked them over and the ones that are most worked over are the most vivid. It's a way of looking."

Warhol has always been able to slip images upstream into the flow of what will become the collective memory, photo-documents from some place of his own imaginings. Where that place is and what those imaginings are is something that has disturbed and preoccupied a great many people since Warhol first gained notoriety over 25 years ago. For some critics and observers his personality, more creative and discovery, and none at all for consolation. And looking at these images one does not see truth, but honesty. You are not confronted, as in any Rembrandt self-portrait, into the workings of the human heart. Quite the opposite. You will not get comfort or pity, poetry or redemption if you buy one of these images. But you will get a slice of the 20th century. These images move one to speculation and none at all for consolation. And looking at these images one does not see truth, but honesty. You are not confronted, as in any Rembrandt self-portrait, into the workings of the human heart. 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NYSE Most Actives				
Vol.	High	Low	Last	Chg.
IBM	154.00	153.00	153.00	-1.00
AT&T	48.00	47.00	47.00	-1.00
GE	34.00	33.00	33.00	-1.00
Amgen	110.00	108.00	108.00	-2.00
Amgen	110.00	108.00	108.00	-2.00
Amgen	110.00	108.00	108.00	-2.00
Amgen	110.00	108.00	108.00	-2.00
Amgen	110.00	108.00	108.00	-2.00
Amgen	110.00	108.00	108.00	-2.00
Amgen	110.00	108.00	108.00	-2.00

Market Sales				
NYSE	Amex	Nasdaq	Over-the-counter	Total
1,048,000	1,048,000	1,048,000	1,048,000	1,048,000
1,048,000	1,048,000	1,048,000	1,048,000	1,048,000
1,048,000	1,048,000	1,048,000	1,048,000	1,048,000
1,048,000	1,048,000	1,048,000	1,048,000	1,048,000

NYSE Index				
1926	Low	High	Close	Chg.
2,821.10	2,821.10	2,821.10	2,821.10	-1.00
2,821.10	2,821.10	2,821.10	2,821.10	-1.00
2,821.10	2,821.10	2,821.10	2,821.10	-1.00
2,821.10	2,821.10	2,821.10	2,821.10	-1.00

Friday's

NYSE

Closing

Via The Associated Press

AMEX Diary				
Case	Price	Case	Price	Case
100	100.00	100	100.00	100
100	100.00	100	100.00	100
100	100.00	100	100.00	100
100	100.00	100	100.00	100

NASDAQ Index				
Case	Price	Case	Price	Case
100	100.00	100	100.00	100
100	100.00	100	100.00	100
100	100.00	100	100.00	100
100	100.00	100	100.00	100

AMEX Most Active				
Vol.	High	Low	Last	Chg.
100	100.00	100.00	100.00	-1.00
100	100.00	100.00	100.00	-1.00
100	100.00	100.00	100.00	-1.00
100	100.00	100.00	100.00	-1.00

Dow Jones Bond Averages				
Case	Price	Case	Price	Case
100	100.00	100	100.00	100
100	100.00	100	100.00	100
100	100.00	100	100.00	100
100	100.00	100	100.00	100

NYSE Diary				
Case	Price	Case	Price	Case
100	100.00	100	100.00	100
100	100.00	100	100.00	100
100	100.00	100	100.00	100
100	100.00	100	100.00	100

Odd-Lot Trading in N.Y.				
Case	Price	Case	Price	Case
100	100.00	100	100.00	100
100	100.00	100	100.00	100
100	100.00	100	100.00	100
100	100.00	100	100.00	100

Dow Jones Averages				
Case	Price	Case	Price	Case
100	100.00	100	100.00	100
100	100.00	100	100.00	100
100	100.00	100	100.00	100
100	100.00	100	100.00	100

Standard & Poor's Index				
Case	Price	Case	Price	Case
100	100.00	100	100.00	100
100	100.00	100	100.00	100
100	100.00	100	100.00	100
100	100.00	100	100.00	100

NASDAQ Diary				
Case	Price	Case	Price	Case
100	100.00	100	100.00	100
100	100.00	100	100.00	100
100	100.00	100	100.00	100
100	100.00	100	100.00	100

AMEX Stock Index				
Case	Price	Case	Price	Case
100	100.00	100	100.00	100
100	100.00	100	100.00	100
100	100.00	100	100.00	100
100	100.00	100	100.00	100

NYSE Falls in Erratic Trading

Compiled by Our Staff From Dispatches

NEW YORK — Prices were lower on the New York Stock Exchange Friday in moderate, active trading after an erratic session influenced by program trading and short covering.

The Dow Jones industrial average, which rose 7.60 points to 1,781.78 on Thursday, fell 3.80 points to 1,777.98. An hour before the close it was up almost 1 point, and early in the day it had been down 16 points.

Declines led advances by 4-3 among the NYSE issues traded.

Volume totaled about 150.48 million shares, up from 132.39 million on Thursday.

Traders said the market was pressured by a prediction by a Merrill Lynch economist that inflation-adjusted gross national product would show no growth during the second half of 1986.

Investors also were waiting for next week's economic reports and Federal Reserve Board Chairman Paul A. Volcker's testimony on monetary policy, scheduled for Wednesday.

The Commerce Department's preliminary estimate of second-quarter gross national product growth was 2.1%.

On Wednesday and Thursday, the market made attempts to rally from its sharp declines earlier in the month. But each time, the upswing failed to attract much support.

That served to reinforce the belief among many analysts that stocks were not yet ready to show off their early-July lease.

Brokers also said LTV Corp.'s decision Thursday to file for protection under Chapter 11 of the U.S. bankruptcy laws underscored the

problems facing the industrial and energy sectors of the economy.

"There was still a lot of pressure on the dow through the steel stocks," Harry Lambacher of Tucker Anthony, R.I. Day.

"There might be further testing of the 1,755-1,760 area next week," he said. "I still do not have a clear cut sign that a good bottom has been made." But he added, "You can't get blood out of a stone and people who have made money buying puts and selling short might want to take some profits here."

LTV was the most active NYSE-listed issue, up 1/2 to 26 after falling 2 1/2 on Thursday.

USX (former USX) fell 1/2 to 17 1/2 and Bethlehem Steel dropped 1/2 to 11 1/2, while Amoco Inc. fell 1/2 to 7 and Island Steel 1/2 to 13 1/2.

IBM fell 1/2 to 131 1/4 after touching 134 during the session and then improving to show a gain in the day. IBM has led more than 11 points this week on news of lower second-quarter earnings.

Drug issues were mostly higher. Bristol-Myers jumped 3/4 to 5 3/4. The company's primary drug, buspar, received a letter of approval from the Food and Drug Administration, bringing it closer to market.

Oil issues provided some of the lift late in the session. Amoco set the pace, rising 3 to 3 3/4. Exxon rose 1 to 5 3/4 and Atlantic Richfield gained 1 1/2 to 4 1/2. Traders said oil prices had apparently been set to upward movement in futures.

(UPI, AP, Reuters)

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BUSINESS ROUNDUP

AMC Plans Stock Issue After Big Loss

By the Staff from Washington
AMC — American Motors Corp. is planning a financial restructuring, according to reports from sources familiar with the company's plans. The company is expected to issue new shares to raise about \$100 million.

AMC's second-quarter losses were an improvement over its deficit of \$70.4 million in the 1985 quarter. Nonetheless, they were higher than industry predictions of \$17 million to \$20 million.

Sales fell 17 percent to \$801 million from \$961 million.

Sales of U.S.-made AMC cars — the subcompact Renault Alliance and Renault compact Eagle — fell 44 percent from 1985 levels, AMC said.

PANY NOTES

Co. said that the Irish airline Aer Lingus had \$715 million order for two Boeing 737-300 with delivery set for November 1987. The order covers parts, engines and training.

Holdings Ltd. said it will acquire a 50 percent stake in the Agnew Mining Co. joint venture because of low nickel prices and increased costs.

Hankel KGaA, the West German chemical company, is expanding its activities in Japan with a new joint venture with the Japanese car maker, Daihatsu. The company is expected to produce a new car model.

Honda Motor Co. and Kamekawa-Godo Ltd. of Japan plan to produce car engines in Indonesia to supply the Indonesian car market. The company is expected to produce a new car model.

CONSUMERS: In Japan, Activists Care More About Quality Than Choice

From their finance page
 groups took their case to the Japanese government. They said companies that they forced to keep on coming back to Japan.

Today their assessment of the movement is gloomier, and they attribute that partly to the current administration, which wants to reduce the role of government and ease regulations.

Government officials deny they are less responsive to consumer interests. Shoji Yoshikawa, an Economic Planning Agency official who serves as a liaison to consumer groups, said the government's position is to protect consumers.

Consumer groups say they are doing what they can. Despite government assertions that prices are coming down, and despite recent government directives to cut prices for the national television carrier this month, consumer groups say that the cuts do not meet the needs of the general public.

to Drop Rule

The central bank will drop the rule that requires foreign exchange to be freely imported and to be announced Friday.

It is rather, he said, that the "consumer groups have changed their style over the past decade."

Before 1975, they were more of a Ralph Nader-type that strongly

accused companies. Mr. Yoshikawa said, "They've turned to other issues involving daily life, such as pollution or environmental damage. So the movement may not be as visible as the days when they were pushing for the government to ease regulations."

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BUSINESS PROFILE / Drew Lewis, Union Pacific Railroad's New CEO

A Turnaround Test Could Mean a Fight With Labor

By Leslie Wayne
 New York Times Service

OMAHA, Nebraska — It is a far cry from the corridors of power in Washington to the rail yards in the Midwest American grain capital, but Drew Lewis, former secretary of transportation, is making a new career here as a troubleshooter at the Union Pacific Railroad.

Mr. Lewis, the railroad's new chief executive, has gained a reputation for his problem-solving skills in government and private business. He was a corporate turnaround specialist before joining the Reagan administration, where he was known for his hard line against the striking air traffic controllers.

Now he is facing what may be his toughest challenge. He has been hired to improve Union Pacific's flat earnings and pare down its bloated costs — a task that may force him, once again, into a showdown with organized labor.

Drew Lewis will have to make some hard choices, said Jeffrey B. Stone, an analyst with Wirthlin & Co. "It doesn't take a brain surgeon to figure out what needs to be done. The railroad has too much track and too many employees."

What else, he defines, however, may be difficult to execute. Union Pacific — which linked the West to the East in 1869 — has suffered since the 1980 railroad deregulation. Like many counterparts in airlines, trucking and telecommunications, it is driven under the old rules, but must scramble under the new ones.

Survived of this railroad comes in being the lowest-cost competitor, said Mr. Lewis, 54, who came to Union Pacific four months ago. "We're in a commodity business and it is no different from a 7-shilling a bushel of wheat. There's no room for error."

Cash has been in short supply at Union Pacific, which is caught between having its costs set by the rates of one era and its revenues squeezed by the pressures of another. Rates on individual shipments have been slashed by 5 to 30 percent because of increased competition from other revitalized railroads.

On the cost side, however, unions that grew powerful under regulation have continued to keep wages and benefits high. But in recent years, the average wage of 70,000 employees, both union and non-union, have been dropped over the last two years, the first step in reducing labor costs.

But the railroad still has far to go. In a place to trim another 6,000 workers over the next three years, to \$100 million, it has set aside an additional \$350 million to \$400 million to buy out contractors that guarantee lifetime employment. Whether the unions will agree to that amount will go far in determining how much the railroad can save.

Drew Lewis's quest for corporate survival is to achieve a reasonable rate of return on his investment. He is coming in at a time when the industry is well into the effects of deregulation. When deregulation came in, Union Pacific was a strong performer and had huge write-downs of oil and gas properties.

This write-off will create a net loss for UPR in 1986 — a fact that caused Standard & Poor's Corp. to downgrade its rating on some of UPR's debt. But the restructuring has won praise from analysts.

Such corporate problems weigh on Mr. Lewis's mind. Next year he will return to UPR's New York headquarters and become its president under the chief executive, William S. Cook. In October 1987, Mr. Lewis is expected to replace Mr. Cook, who will retire.

In the meantime, Mr. Lewis's most pressing concern is cutting the railroad's costs — about half of which goes to wages and benefits. So far, Mr. Lewis and Union Pacific's labor leaders have not met. Nor does Mr. Lewis plan any meetings for the present. "I felt it would be better if I got in and settled down and they saw my management style and that we met at a later time," he said.

The memory of the tough stance he took in recommending that President Ronald Reagan fire striking air traffic controllers figures in Mr. Lewis's mind. "I was not sure he was the right man for the job," he said. "But I was not sure he was the right man for the job."

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Photos by: Nichol, Burt, Capa, Carrier-Bresson, Erwin, Hass, and other Magnum photographers.

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27 Sheltered at sea
28 Related on the mother's side
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31 Academic session
32 Air
35 Is filled with desire
36 Buffer
37 Bizarre
39 Prefecture, France
40 Click beetle
41 Circus
42 Maximalist officials

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4 Carson role
5 — Carlos, city in Brazil
6 Sprawl
7 Lead
8 Gossip's delight
9 Differently
10 Major TV network
11 Canceled
12 Living-room piece
13 Once more
14 — video

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50 Can degree
52 Bull
54 Indian
55 Vane lrs.
56 Organic compound
58 Go back on one's word
59 Light, white wine
61 Conductor Antal
63 Game of chance
64 What the noisy architect did
68 Accumulation
72 Dough
73 Very vivid
77 Slip by
78 Connected
80 Hawaiian dish
81 Dorothy, to
83 There it is, mon ami!
84 Sausage
85 What the resident alchemist did

DOWN

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24 Frail
25 Eternity
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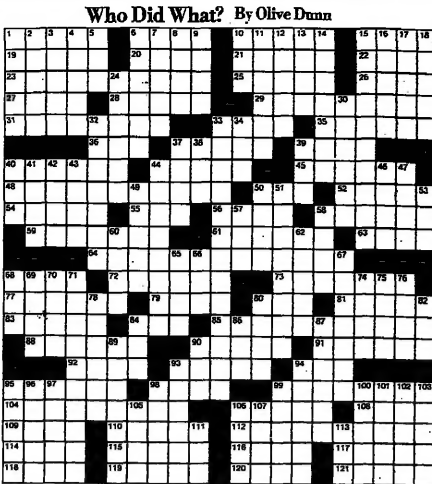
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95 Scented bag
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99 Got one's back up
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102 Kind of grace or goat
103 Banned insecticide
104 This won't fill dry
105 Sir Galahad's mother
106 International agreement
107 "The Merry Widow" composer
108 Chorus
109 Sandy tracts in England
110 Hamlet
111 He wrote "Fables in Slings"
112 Property: Abbr.



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PEANUTS



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WIZARD OF ID



REX MORGAN



GARFIELD



BOOKS

THE MOON PINNACE
By Thomas Williams. 352 pages. \$17.95.
Doubleday, 345 Park Avenue, New York, N.Y. 10167.

Reviewed by Christopher Lehmann-Haupt

A PINNACE, says the dictionary, "is a light sailing vessel, esp. one formerly used in attendance on a larger vessel." There are several pinnaces in Thomas Williams' jaunty new book, "The Moon Pinnacle," his eighth novel altogether, but his first since he published "The Followed Man" nearly eight years ago. There is Doris Perkins, whom her childhood playmate and someday-to-be lover, John Hearne, has nicknamed Doris. Not Doris, but Doris, she insists to herself, "a good useful thing, tight in the seams, able, made of good wood, maybe not as brilliant or pretty but well constructed."

There is the lima bean, *Phaseolus limensis*, "a little less shaped like the moon, a half- or quarter-moon," someone observes. "Specifically a pinnace, a sailing craft used as a scout or a tender. Also, figuratively, a woman," John Hearne doesn't like lima beans. But as Doris's father points

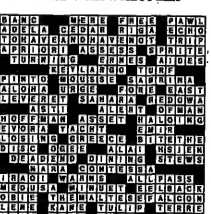
out, "They say you ain't a man till you like lima beans." In time, John comes to terms with lima beans and Doris, a pinnace to his lagoon moon. Does the conjunction of pinnaces, lima beans, moons, and constancy here seem odd, even jarring? Incongruous elements have always been a problem in Williams' fiction, which has usually been traditional in form but has deviated occasionally into the highly experimental, most successfully in "The Hair of Harold Roux," which won the 1975 National Book Award. He has had an especially difficult time reconciling the tenderness of his characters with the violence that is visited upon them, or his near reverence for traditional New England values.

In "The Moon Pinnacle," his strategy of juxtaposition is geographical. At the opening of the story it is the spring of 1948 and John Hearne and Doris Perkins have re-encountered each other in their home town of Lash, New Hampshire (the setting of a number of his novels) — John as college student and veteran of World War II, Doris as a graduating high-school student. They fall in love, or rather Doris expresses what she has felt since childhood, and John acts on an attraction his self-conscious-

DENNIS THE MENACE



Solution to Last Week's Puzzle



World Stock Markets

July 18
Closing prices in local currencies unless otherwise indicated.

Market	Index	Change
Amsterdam	1,200.00	+10.00
Brussels	1,200.00	+10.00
Frankfurt	1,200.00	+10.00
London	1,200.00	+10.00
Paris	1,200.00	+10.00
Rome	1,200.00	+10.00
Stockholm	1,200.00	+10.00
Switzerland	1,200.00	+10.00
Vienna	1,200.00	+10.00
Zurich	1,200.00	+10.00

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Zurich	1,200.00	+10.00

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Frankfurt	1,200.00	+10.00
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Paris	1,200.00	+10.00
Rome	1,200.00	+10.00
Stockholm	1,200.00	+10.00
Switzerland	1,200.00	+10.00
Vienna	1,200.00	+10.00
Zurich	1,200.00	+10.00

WEATHER

Location	High	Low
Albany	60	40
Albuquerque	60	40
Anchorage	60	40
Atlanta	60	40
Baltimore	60	40
Boston	60	40
Buffalo	60	40
Butte	60	40
Charlotte	60	40
Chicago	60	40
Cincinnati	60	40
Cleveland	60	40
Colorado Springs	60	40
Dallas	60	40
Denver	60	40
Des Moines	60	40
Detroit	60	40
El Paso	60	40
Fort Worth	60	40
Houston	60	40
Indianapolis	60	40
Jacksonville	60	40
Jersey City	60	40
Los Angeles	60	40
Madison	60	40
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Tucson	60	40
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Wichita	60	40

The Global Newspaper.



Gloria Faces Life: Tune in Tomorrow

Her entrance into the world of *org* adds: "Gloria gets the bee-

Balme, a coordinating producer, says fondly, "She demands excellence, but she rewards it." And James E. Reilly, one of the writ-

The project to build a new opera house complex at Place de la Bastille in Paris will go ahead, but in a form far different according to a vegetable garden according to the French Culture Ministry. The construction, begun under the previous Socialist government, had been suspended in 1984 when it was appointed by the present conservative regime to resume the project. Culture Minister François Léotard announced that he would reconceive the opera house as a vegetable garden. "The new opera house," he said, "will be a present Opera, retain its 'traditional' operatic function; that a large theater suitable for opera, ballet

ANNOUNCEMENTS MOVING INTERNATIONAL CLASSIFIED

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